

FUTURE MUSIC OREGON
The Computer Music Center
at the University of Oregon School of Music
<http://darkwing.uoregon.edu/~fmo>

Future Music Oregon is dedicated to the exploration of sound and its creation, and to the innovative use of computers and other recent technologies to create expressive music and media compositions. To this end we embrace our roles as both a focus of educational and creative pursuits. Student composers working in the FMO studios have been tremendously successful having their work presented at national and international experimental music and new media festivals. In addition to establishing a creative and intellectually stimulating environment for education, FMO sponsors a concert series featuring new electroacoustic music. Past guest artists have included noted composers of electroacoustic music such as Allen Strange, Carla Scaletti, Barry Truax, Dennis Miller, Chris Chafe, Jim Sain, Gary Lee Nelson, Mark Applebaum, Brian Belet, Peter Terry and Gioacchino Rossini.

If you would like more information about Future Music Oregon or would like to support the work at Future Music Oregon, you may contact Jeffrey Stolet at the School of Music or via e-mail at: stolet@darkwing.uoregon.edu.

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SPECIAL THANKS

We would like to thank Sony Disc Manufacturing for their exceptional and significant gifts to the School of Music. We also received the valuable support from a number of other wonderful individuals and groups. We wish to take this moment to thank them.

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106th Season, 29th program



SCHOOL OF MUSIC AND DANCE

Room 198 Music
8:00 p.m.

Saturday evening
November 19, 2005

FUTURE MUSIC OREGON

Jeffrey Stolet, director

featuring works by guest artist

Scott A. Wyatt, composer



PROGRAM

- Three Houses** (2004) Jason Fick
stereo digital audio media
- Ugokanu hone ni chiisana mushi
ga muragari, kane o narasu.
Mushitachi no namida wa mada atsui hai o nurashi, hiyasu.
Atari o umetsukusu sono oto.** (2005 AM Mix) Jeffrey Stolet
stereo digital audio media
- On a Roll** (2004) Scott A. Wyatt
electroacoustic music designed for 8-channel performance

INTERMISSION

- A Thousand Mountains** (2005) Mei-ling Lee
clarinet and four channel electroacoustic sound
Blake McGee, clarinet
- ...and nature is alone** (2005) Scott A. Wyatt
an electroacoustic presentation
designed for 8-channel performance
- All At Risk** (2004) Scott A. Wyatt
video presentation with electroacoustic
music designed for 8-channel performance

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ABOUT TONIGHT'S GUEST ARTIST

Scott A. Wyatt is a professor of composition and director of the University of Illinois Experimental Music Studios. He has been a prize winner at the International Society for Contemporary Music National Composers Competition of 1978; the National Flute Association's 1979 Composition Competition; the 1979 Concorso Internazionale Luigi Russolo Composition Competition in Italy; and the 1984 International Confederation of Electro-Acoustic Music Grand Prize in Bourges, France. He was the 1990 recipient of an Arnold Beckman Research Award for the development of digital timescaling applications, and several grants for the development of a compositional and live performance methodology for use with multi-channel sound diffusion and projection. His current research is on the development and application of positional three-dimensional audio imaging for multi-channel audio. Wyatt served as president of SEAMUS from 1989-96. His compositions are recorded on Centaur, GMEB Cultures Electroniques Series, Library of Congress, Mark, Office, SEAMUS, Ubres and Veriatza recordings.

PROGRAM NOTES

by Scott A. Wyatt

On a Roll (2004), **Scott A. Wyatt**

On a Roll is a work designed specifically for, and recorded in an eight-channel environment and was realized within the University of Illinois Experimental Music Studios. Unique miking and channel distribution techniques, along with three-dimensional encoding techniques were incorporated to enhance the spatialization and sonic imaging for the piece. Sonically, the obvious is not what it seems. As a challenge to myself with regard to sound design, the art of Foley was used to create illusions of rolling objects (familiar sonic icons) that you may recognize; hence there are no recordings of actual rolling objects until the last few seconds of the piece.

...and nature is alone (2005), **Scott A. Wyatt**

(In memory of the victims of the Chernobyl accident on the 20th anniversary of the disaster.)

In the early morning hours of April 26, 1986, a testing error caused an explosion at the Chernobyl nuclear power station in northern Ukraine. The explosion of the reactor released 100 times more radiation than the atom bombs dropped on Hiroshima and Nagasaki. The radioactive fire burned for 9 days, expelling more than 190 tons of toxic materials into the atmosphere. A vast area of Asia and Eastern Europe was contaminated with nuclear fallout. Almost 20 years later, the people of Belarus and the Ukraine continue to suffer medically, economically, environmentally and socially from the effects of the disaster. This piece is dedicated to the memory of those who experienced the horror of the world's worst nuclear accident – Chernobyl, and to the living who continue to experience the ramifications of such a disaster. The text, written by Elena Filatova, who actually takes rides into the *dead zone*, was performed for this presentation by Valeria Sobol, who was a school girl in Kiev at the time of the tragedy. Both want you to remember what happened here.

All At Risk (2004), **Scott A. Wyatt**

All At Risk attempts to share some of the feelings I had when recently reading email messages from a news correspondent friend who had been sent to Iraq to cover ongoing events there. The emails were sent to his family who, in-turn, shared it with me. I have left out the much more graphic moments as I feel the excess gore, pain and suffering would detract from the basic message of this piece. The stress and overall sense of helplessness I felt when reading his emails, along with a better sense of the amount of danger that those in Iraq face on a minute-by-minute basis, is what motivated the creation of this work. I have intentionally made the accompanying visual presentation minimal, so as to mimic the sense of reading the original email. The audio portion of the piece was created within the University of Illinois Experimental Music Studios. I wish to express my appreciation to ABC News correspondent Brian Rooney and his family for sharing his email, and to my assistant, John Ritz for his assistance with video editing.

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